

J. E. P. ALDOUS

THE YEOMEN OF THE GUARD

OR,

THE MERRYMAN AND HIS MAID.

A New and Original Opera, in Two Acts,

WRITTEN BY

W. S. GILBERT,

COMPOSED BY

ARTHUR SULLIVAN.

*Joint Authors of "Thespis, or, The Gods Grown Old"; "Trial by Jury"; "The Sorcerer";
H.M.S. Pinafore, or, The Lass that Loved a Sailor"; "The Pirates of Penzance, or, The Slave of Duty"; "Patience, or
Bunthorne's Bride"; "Iolanthe, or The Peer and the Peri"; "Princess Ida, or, Castle Adamant";
"The Mikado, or The Town of Titipu" and "Ruddigore, or, The Witches' Curse."*

VOCAL SCORE,....(ARRANGED BY J. H. WADSWORTH, OF BOSTON, U.S.).... { Boards, \$1.25.
Paper, 1.00.

The Anglo-Canadian Music Publishers' Association (Ltd),
13 RICHMOND STREET WEST, TORONTO.

Entered according to Act of the Parliament of Canada, in the Year 1888, by the ANGLO-CANADIAN MUSIC PUBLISHERS'
ASSOCIATION (Limited), at the Department of Agriculture.

All performing rights in this Opera are reserved. Single detached numbers may be sung at concerts, not more than two at any one concert, but they must be given without costume or action. In no case must such performance be announced as a selection from the Opera. Applications for right of performing the above must be made to "R. D'O'VLY CARTE, Savoy Theatre, London."

NADGY.

LIBRETTO BY
ALFRED MURRAY.

MUSIC BY
F. CHASSAIGNÉ.

Vocal Score.....	\$1 25	Waltz.....	\$ 60
Piano Score.....	75	Lancers.....	60
Fantasia.....	60	Polka.....	50

ERMINIE.

Comic Opera.

LIBRETTO BY
PAULTON & BELLAMY.

MUSIC BY
ED. JAKOBOWSKI.

Vocal Score.....	\$1 25	Waltz.....	\$ 60
Piano Score.....	75	Lancers.....	50
Fantasia (Winterbottom).....	75	Polka.....	50

Pepita, or the Queen's Mate.

New Comic Opera.

WORDS BY
MOSTYN TEDDE.

MUSIC BY
CH. LECOCQ.

Vocal Score.....	\$1 25	Waltz (Bucalossi).....	\$ 60
Piano Score.....	75	Lancers do	60
Fantasia (Winterbottom).....	75	Quadrille do	60

THE OLD GUARD.

Opera Comique.

WRITTEN BY
H. B. FARNIE.

COMPOSED BY
R. PLANQUETTE.

Vocal Score.....	\$1 25	Waltz (Roeder).....	\$ 60
Piano Score.....	75	Lancers (Crook).....	60

The Anglo-Canadian Music Publishers' Association (Limited),
13 RICHMOND STREET WEST, TORONTO.

THE

J. E. P. ALDOUS

YEOMEN OF THE GUARD

OR,

THE MERRYMAN AND HIS MAID.

A New and Original Opera, in Two Acts,

WRITTEN BY

W. S. GILBERT,

COMPOSED BY

ARTHUR SULLIVAN.

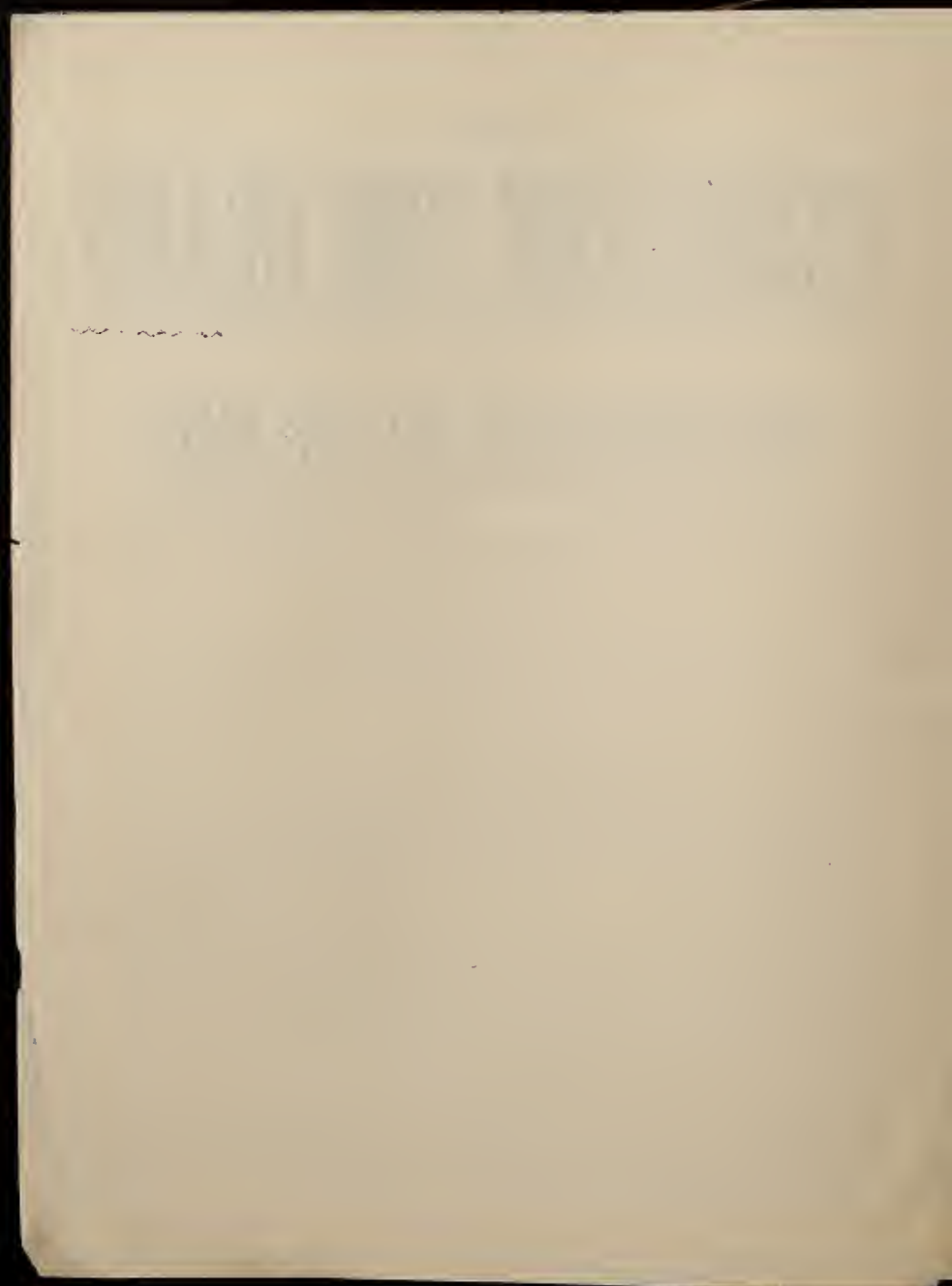
*Joint Authors of "Thespis, or, The Gods Grown Old"; "Trial by Jury"; "The Sorcerer";
H.M.S. Pinafore, or, The Lass that Loved a Sailor"; "The Pirates of Penzance, or, The Slave of Duty"; "Patience, or,
Bunthorne's Bride"; "Iolanthe, or The Peer and the Peri"; "Princess Ida, or, Castle Adamant";
"The Mikado, or The Town of Titipu" and "Ruddigore, or, The Witches' Curse."*

VOCAL SCORE,....(ARRANGED BY J. H. WADSWORTH, OF BOSTON, U.S.).... { Boards, \$1.25.
Paper, 1.00.

The Anglo-Canadian Music Publishers' Association (Ltd),
13 RICHMOND STREET WEST, TORONTO.

Entered according to Act of the Parliament of Canada, in the Year 1888, by the ANGLO-CANADIAN MUSIC PUBLISHERS' ASSOCIATION (Limited), at the Department of Agriculture.

All performing rights in this Opera are reserved. Single detached numbers may be sung at concerts, not more than two at any one concert, but they must be given without costume or action. In no case must such performance be announced as a selection from the Opera. Applications for right of performing the above must be made to "R. D'O'VLY CARTE, Savoy Theatre, London."



THE YEOMEN OF THE GUARD :

THE MERRYMAN AND HIS MAID.

No. 954

SIR RICHARD CHOLMONDELEY (<i>Lieutenant of the Tower</i>)	MR. W. BROWNLOW.
COLONEL FAIRFAX (<i>under sentence of death</i>)	MR. COURTICE POUNDS.
SERGEANT MERVYLL (<i>of the Yeomen of the Guard</i>)	MR. RICHARD TEMPLE.
LÉONARD MERVYLL (<i>His Son</i>)	MR. W. R. SHIRLEY.
JACK POINT (<i>A Strolling Jester</i>)	MR. GEORGE CROSSMITH.
WILFRED SHADEBOLT (<i>Head Jailor and Assistant Torturer</i>)	MR. J. W. H. DENNY.
THE HEADSMAN...	MR. RICHARDS.
FIRST YEOMAN	MR. WILLURAHAM.
SECOND "	MR. MEDCALF.
THIRD "	MR. MERTON.
FOURTH "	MR. RUDOLF LEWIS.
FIRST CITIZEN	MR. REDMOND.
SECOND "	MR. BOYD.
ELSIE MAYNARD (<i>A Strolling Singer</i>)	MISS GERALDINE ULMAR.
PHEBE MERVYLL (<i>Sergeant Mervyll's Daughter</i>)	MISS JESSIE BOND.
DAME CARRUTHERS (<i>Housekeeper to the Tower</i>)	MISS ROSINA BRANDRAM.
KATE (<i>Her Niece</i>)	MISS ROSE HERVEY.

DATE.—16th Century.

The Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Dresses designed by Mr. PERCY ANDERSON and executed by Miss FISHER, Madame LÉON, and M. BARTHE. Wigs by CLARKSON. The Dances arranged by Mr. JOHN D'AUBAN.

CONTENTS.

	PAGE
OVERTURE	v

Art I.

No.		
1.	INTRODUCTION AND SONG (<i>Phæbe</i>)	1
2.	DOUBLE CHORUS (<i>People and Yeomen, with Solo Baritone</i>).....	5
3.	SONG WITH CHORUS (<i>Dame Carruthers and Chorus</i>).....	13
4.	TRIO (<i>Phæbe, Leonard, and Meryll</i>)	16
5.	SONG (<i>Fairfax</i>)	22
6.	CHORUS (<i>Entrance of Crowd, Elsie, and Point</i>)	26
7.	DUET (<i>Elsie and Point</i>)	29
8.	TRIO (<i>Elsie, Point, and Lieutenant</i>)	36
9.	SONG (<i>Point</i>)	42
10.	RECIT. AND SONG (<i>Elsie</i>).....	44
11.	SONG (<i>Phæbe</i>)	49
12.	FINALE	52

Art II.

1.	CHORUS. SOLO (<i>Dame Carruthers</i>)	80
2.	SONG (<i>Point</i>)	85
3.	DUET (<i>Point and Wilfred</i>)	87
4.	BALLAD (<i>Fairfax</i>)	90
5.	QUARTETT (<i>Kate, Dame Carruthers, Fairfax, and Sergeant Meryll</i>)	92
6.	SCENE (<i>Elsie, Phæbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus</i>)	95
7.	TRIO (<i>Elsie, Phæbe, and Fairfax</i>)	105
8.	QUARTETT (<i>Elsie, Phæbe, Fairfax, and Point</i>)	110
9.	DUET (<i>Dame Carruthers and Sergeant Meryll</i>)	115
10.	FINALE	120

The Beomen of the Guard;

OR,

THE MERRYMAN AND HIS MAID.

OVERTURE.

Allegro brillante e maestoso.
tr *ff* Brass.

PIANO. *f* *tr* *tr* *marcato.*

Viol. brillante. *ff*

Ped. ** Ped.*

p

Clar. *p* Viol. & Fag.

Ob. *p* Viol.

p

Ob. *p*

Fl. *p*

p

Viol.

First system of music for Violin. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and some rests. The bottom staff shows a piano accompaniment with chords and moving lines.

Brass.

pp

Viol.

p

Second system of music. The top staff is for Brass instruments, starting with a piano (*pp*) dynamic. The bottom staff is for Violin, starting with a piano (*p*) dynamic. Both parts have complex rhythmic patterns.

cres.

f

f

Third system of music. The top staff continues with a crescendo (*cres.*) leading to a forte (*f*) dynamic. The bottom staff also features a forte (*f*) dynamic. The music is dense with many notes.

Tutti.

f

Ped.

Fourth system of music. The top staff is marked *Tutti.* and *f*. The bottom staff includes a pedal point marked *Ped.* and an asterisk (*). The music is highly rhythmic and dense.

Strings.

pp

Fifth system of music for Strings. The top staff is marked *pp*. The bottom staff continues the accompaniment. The music features a mix of sustained notes and moving lines.

Clar.

Sixth system of music. The top staff is for Clarinet (*Clar.*). The bottom staff continues the accompaniment. The Clarinet part has a melodic line with some grace notes.

VIII

Ob.

tr. Fl. & Ob.

Viol. *cres.* *cres.* *f*

Ped. *

marcato.

Ped.

Clar. *p*

Viol. Ob.

dim. *sempre dim.*

Clar. *p* *pp* Ped. * Ped. * Ped. * Ped. *

Ped. Ped. *pp* * Ped. *pp* * Ped. *pp* * Ped. *pp* * Ped.

Ob. & Clar. *pp* Viol. *pp* Ped. * Ped. *

Trombe. Fl. & Ob. Wood wind.

pp *pp* *p* *mf*

Strings.

p *cres.* *cres.*

Viol. Corno. Fed.

p *cres.* *p* ** Fed.* ***

Fed. * Fed. * Fed. *

Tromba. *cres.* *molto.*

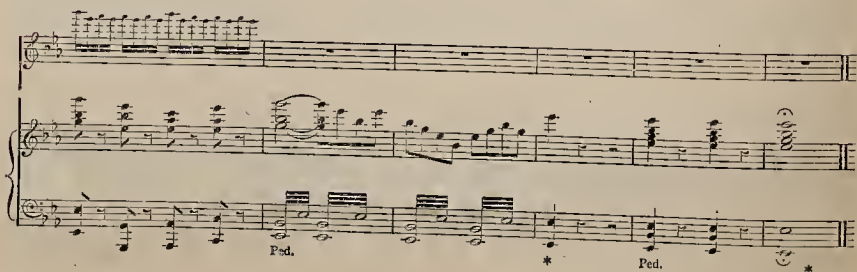
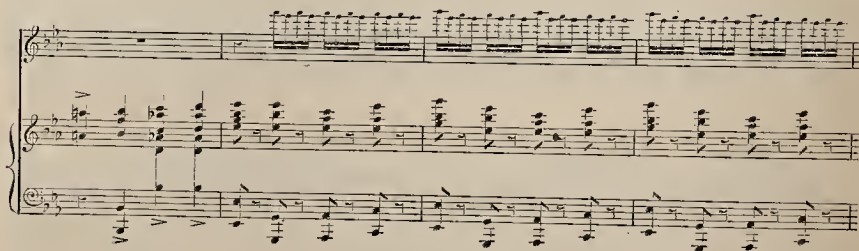
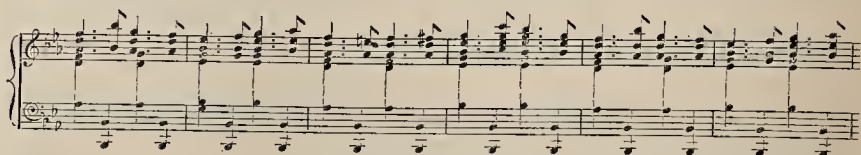
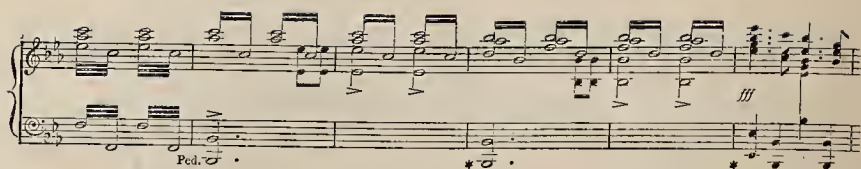
p

First system of musical notation. The top staff features a rapid, ascending melodic line. The piano accompaniment in the lower staves includes a crescendo marked *cres. molto.* and a fortissimo dynamic *ff*. The word *Tutti.* is written above the piano part, and *con fuoco.* is written above the right-hand piano staff. A *Ped.* (pedal) marking is present below the left-hand piano staff.

Second system of musical notation. The top staff continues with a dense, rapid melodic texture. The piano accompaniment features a series of chords marked with *v* (accents). The phrase *sempre con fuoco.* is written above the right-hand piano staff.

Third system of musical notation. The top staff continues with a dense, rapid melodic texture. The piano accompaniment features a series of chords marked with *v* (accents). The phrase *con fuoco.* is written above the right-hand piano staff.

Fourth system of musical notation. The top staff continues with a dense, rapid melodic texture. The piano accompaniment features a series of chords marked with *v* (accents).



ACT I.

No. 1.

INTRODUCTION & SONG.—(Phœbe.)

Allegretto non troppo.

PIANO.

f

p

PHŒBE.

1. When

p

The musical score is written for piano and voice. The piano introduction consists of five systems of music. The first system is marked 'Allegretto non troppo.' and 'PIANO.' with a forte 'f' dynamic. The subsequent systems show the piano accompaniment with a piano 'p' dynamic. The song section begins with a vocal line for Phœbe, marked 'PHŒBE.' and '1. When'. The piano accompaniment continues with a piano 'p' dynamic.

maid - en loves, she sits and sighs, She wan - ders to and fro; Un - bid - den tear - drops fill her - eyes, And

to all ques - tions she re - plies, With a sad heigh - ho!

'Tis but a lit - tle word— "Heigh - ho!" So soft, 'tis scarcely heard— "Heigh - ho!" An i - dle

breath, Yet life and death May hang up - on a maid's "Heigh - ho!"

C

An i - die breath, Yet life and death May hang up - on a maid's "Heigh - ho!"

2. When

p

maid - en loves, she mopes a - part, As owl mopes on a tree; Al - though she keen - ly feels the smart, She

can - not tell what ails her heart, With its sad "Ab - me!"

'Tis but a foolish sigh— "Ah me!" Born but to droop and die— "Ah me!" Yet all the

sense Of e-lo-quence Lies hid-den in a maid's "Ah me!"

Yet all the sense Of e-lo-quence Lies hid-den in a maid's "Ah me!" "Ah me!"

"Ah me!" Yet all the sense Of e-lo-quence Lies hid-den

in a maid's "Ah me!"

Ped. * Ped. * Ped. *

No. 2. DOUBLE CHORUS.—(People & Warders, with Solo Baritone.)

Allegro vivace.

PIANO. *f*

PEOPLE. *Staccato.*

f Tow - er war - ders,
Tow - er war - ders,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - men scar - ing,
Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - men scar - ing,

In their by - gone days of dar - ing, Ne'er a stran - ger There to dan - ger— Each was o'er the
In their by - gone days of dar - ing, Ne'er a stran - ger There to dan - ger— Each was o'er the

world a ran - ger: To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

world a ran - ger: To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

A **WARDERS, TENORS.**

- to - ry! In the au - tumn of our life, Here at rest in am - ple

BASSES.

- to - ry! In the au - tumn of our life, Here at rest in am - ple

B

clo - ver, We re - joice in tell - ing o - ver Our im - pet - uous May and June. In the

clo - ver, We re - joice in tell - ing o - ver Our im - pet - uous May and June. In the

eve - ning of our day, With the sun of life de - cli - n'g, We re - call with -

eve - ning of our day, With the sun of life de - cli - n'g, We re - call with - out re -

out re - pi - ning All the heat of by - gone noon, We re - call with - out re - pi - ning,

- pi - ning All the heat of by - gone noon, We re - call with - out re - pi - ning,

All . . . the heat We re - call, . . . re - call . . . All . . . the heat of

All . . . the heat We re - call, . . . re - call . . . All . . . of

un poco rall.

by - gone noon.

by - gone noon.

a tempo.

C SOLO. 2nd WARDER

This the au - tumn of our life, . . . This the eve - ning

p

of . . . our day, wea - ry we of bat - tle strife, . .

Wea - ry we of mor - . . . - - - tal fray. But our

D

year is not so spent, And our days are not so fa - ded, But that we with

one consent, Were our lov - ed land in - va - ded, Still would face a for - eign foe,

As in days of long a - go, Still . . . would face a for - eign foe, . . . As in days of long a -

go, As in days of long a - go, As in days of long a -

PEOPLE. *f* Tow - er war - ders,

WARDERS go. Still would face a for - eign foe, As in days of long a - go. Still would face a for - eign foe, As in days of long a - go.

f a tempo.

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing,

In their by - gone days of dar - ing. Tow - er war - ders, Un - der or - ders,

Tow - er war - ders, Un - der or - ders,

WARDERS, TENORS, sost.

This the au - tumn

BASSES, sost.

This the au - tumn

Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing, In their by - gone

Gal - lant pike - men, va - liant sword - ers, Brave in bear - ing, Foe - man scar - ing, In their by - gone

of our life, . . . The au - tumn of . . . our

of our life, . . . The au - tumn of . . . our

days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the world a ran - ger:

days of dar - ing. Ne'er a stran - ger There to dan - ger— Each was o'er the world a ran - ger:

day, Of bat - - - tle's strife wea - - - - - ry,

day, Of bat - - - tle's strife wea - - - - - ry,

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - - ry we of mor - - - - - tal

Wea - - ry we of mor - - - - - tal

Wea - - ry we of mor - - - - - tal

Wea - - ry we of mor - - - - - tal

G

to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu - to - ry! Each a

to - ry! To the sto - ry of our glo - ry Each a bold con - tri - bu - to - ry! Each a

fray. This the au - . . . tumn of our life, This the

fray. This the au - tumn of our life, This the eve - ning of our day, This the

f

bold con - tri - bu - to - ry!

bold con - tri - bu - to - ry!

eve - ning of our day.

eve - ning of our day.

Fed.

No. 3. SONG WITH CHORUS.—(Dame Carruthers and Warders.)

Allegro moderato e maestoso.

PIANO.

DAME CARRUTHERS.

1. When our gallant Norman foes Made our mer-ry land their own, And the Sax-ons from the Con-quer-ors were fly-ing, At his
2. With in its wall of rock The flow-er of the brave Have perished with a con-stancy un-sha-ken. From the

bid-ding it a-rose In its pen-o-ply of stone, A sen-ti-nel un-li-ving and un-dy-ing. In
dun-geon to the block, From the scaf-fold to the grave, Is a jour-ney ma-ny gal-lanthearts have ta-ken. And the

-sen-si-ble, I trow, As a sen-ti-nel should be, Tho' a queen to save her head should come a-su-ing; There's a
wic-ked flames may hiss Round the he-roes who have fought For conscience and for home in all its beau-ty; But the

le - gend on its brow That is e - lo - quent to me, And it tells of du - ty done . . and du - ty
grim old for - ta - lice Takes lit - tle heed of aught That comes not in the mea - . . sure of its

do - ing, } The screw may twist and the rack may turn, And
du - ty. }

men may bleed and men may burn, On Lon - don town and its gold - en hoard I

keep my si - lent watch and ward! O'er Lon - don town and all its

TENORS & BASSES.

The screw may twist and the rack may turn, And

hoard, *cres.* O'er London town and all its hoard I keep my
 men may bleed and men may burn, *f* O'er Lon - don town and its gold - en hoard I keep . . . my
cres. *mf*

1st time. *and time.*
 si - lent, si - lent watch and ward! si - lent watch and ward!
rall. *rall.*
 si - lent watch . . . and ward! watch and ward!
rall. *f* *rall.* *p*

No. 4.

TRIO.—(Phœbe, Leonard, Meryll.)

PHŒBE.

A - las! I wa - ver to and fro— Dark dan - ger

Allegretto un poco Agitato.

PIANO. *f* *p*

hangs up-on the deed! Dark dan - ger hangs up-on the deed!

LEONARD.

Dark dan - ger hangs up-on the deed! The scheme is

MERYLL.

Dark dan - ger hangs up-on the deed!

p Ped. *

rash and well may fail; But ours are not the hearts that quail, The hands that

cres.

shrink—the cheeks that pale In hours of need! No, ours are not the

No, ours are not the

No, ours are not the

f

Ped. *

hearts that quail, The hands that shrink, the cheeks that pale, The hands that shrink,

hearts that quail, The hands that shrink, the cheeks that pale, The hands that shrink,

hearts that quail, The hands that shrink, the cheeks that pale, that pale,

cresc. *f*

the cheeks that pale In hours . . . of need!

the cheeks that pale In hours . . . of need!

the cheeks that pale In hours . . . of need!

p *p*

D

MERRILL.

The air I breathe to him I

Ped.

* Ped.

PHOEBE.

G

That life is his— socountit naught!

LEONARD.

That life is his— socountit naught!

owe: My life is his— I countit naught!

*dimin.**p*

Ped.

And shall I reck - on risks I run When ser - vi - ces are to be done To

save the life of such an one?

Un - wor - thy

D

PIGEBE & LEONARD.

And shall we reck - on

thought ! Un - wor - thy thought !

Ped.

* Ped.

* Ped.

risks we run To save the life of such an one?

Un -

MERYLL

Un -

- wor - thy thought ! . .

Un - wor - thy thought !

- wor - thy thought ! .

Un - wor - thy thought !

E **PHOEBE.**
 We may suc - ceed— who can fore - tell— May heaven help our

LEONARD.
 We may suc - ceed— who can fore - tell— May heaven help our

MERVILL.
 We may suc - ceed— who can fore - tell— May heaven help our

hope— May heaven help our

hope— May heaven help our

hope— May heaven help our

hope— May heaven help our

Suz.

hope— fare well !

hope— fare well !

hope— fare well !

hope— fare well !

Ped. * Ped. * Ped.

May heaven

May heaven

May heaven help our hope—

dim.

Ped. * Ped.

help our hope— fare well!

help our hope— fare well!

help fare well!

p

Ped. *

No. 5.

SONG.—(Fairfax.)

Andante espress.

PIANO.

f *p*

1. Is life a

boon? If so, it must be - fal That Death, when - e'er he

call, Must . . . call too soon. Though four - score years he

Ped. *

give, Yet one would pray to live . . . An - o - ther moon! What

Ped. * Ped. *

kind. of plaint have I, Who per - ish in Ju - ly, Who per - ish

in Ju - ly? I might have had to die, . . . Per -

- chance, in June! I might have had to die, . . . Per - chance, in

June!

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done . . . with it;

Ped.

Soon . . . as he's born He should all means es - say To put the

* Ped. *

plague a - - way; And I, war - - worn, Poor

Ped. *

cap - tured fu - gi - tive, My life most glad - ly . . . give— I

The first system of the musical score. The vocal line (treble clef) begins with a half note 'cap', followed by eighth notes 'tured', 'fu', 'gi', and 'tive'. After a two-measure rest, it continues with 'My' (half note), 'life' (half note), 'most' (half note), 'glad' (half note), 'ly' (half note), and a final half note 'I'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

might have had - to live . . . An - o - ther morn! I

The second system of the musical score. The vocal line continues with 'might' (half note), 'have' (half note), 'had' (half note), a two-measure rest, 'to' (half note), 'live' (half note), a two-measure rest, 'An' (half note), 'o' (half note), 'ther' (half note), and 'morn!' (half note). The piano accompaniment continues with the same eighth-note bass line and chords.

might have had to live, . . . to live An - o - ther morn!

The third system of the musical score. The vocal line continues with 'might' (half note), 'have' (half note), 'had' (half note), a two-measure rest, 'to' (half note), 'live' (half note), a two-measure rest, 'to' (half note), 'live' (half note), a two-measure rest, 'An' (half note), 'o' (half note), 'ther' (half note), and 'morn!' (half note). The piano accompaniment includes dynamic markings 'p' (piano) and 'f' (forte).

The fourth system of the musical score. The vocal line continues with a half note, followed by a half note, and then a half note. The piano accompaniment continues with the same eighth-note bass line and chords.

No. 6.

CHORUS.—(Entrance of Crowd, Elsie & Point.)

Allgro con brio.

PIANO.

f

A 1st & 2nd SOPRANOS.

Here's a man of jol - li - ty, Jibe, joke, fol - li - fy! Give us of your qual - i - ty, Come fool, fol - li - fy!

TENORS & BASSES.

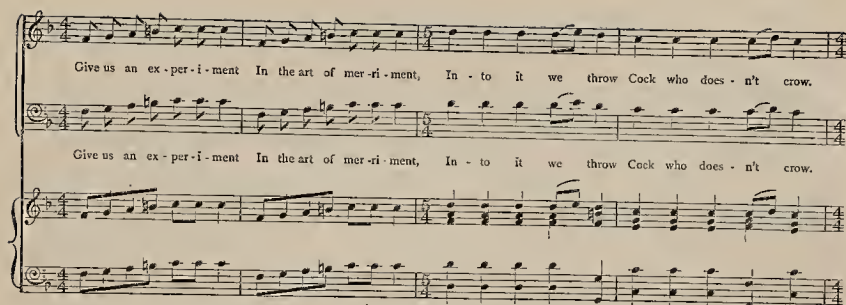
Here's a man of jol - li - ty, Jibe, joke, fol - li - fy! Give us of your qual - i - ty, Come fool, fol - li - fy!

f

unis.

If you va-pour va - pid - ly, Ri - ver run-neth ra - pid - ly, In - to it we fling Bird who does - n't sing.

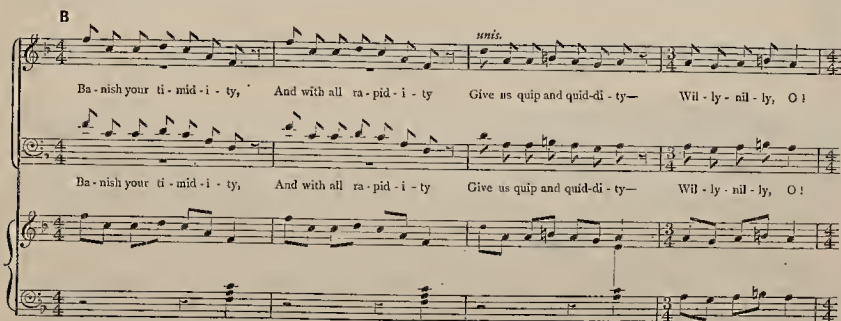
If you va-pour va - pid - ly, Ri - ver run-neth ra - pid - ly, In - to it we fling Bird who does - n't sing.



Give us an ex-per-i-ment In the art of mer-ri-ment, In - to it we throw Cock who does - n't crow.

Give us an ex-per-i-ment In the art of mer-ri-ment, In - to it we throw Cock who does - n't crow.

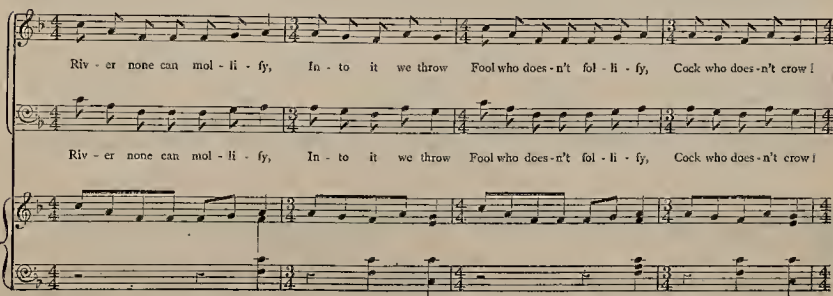
B



unif.

Ba-nish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O!

Ba-nish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O!



Riv-er none can mol-li-fy, In - to it we throw Fool who does - n't fol-li-fy, Cock who does - n't crow!

Riv-er none can mol-li-fy, In - to it we throw Fool who does - n't fol-li-fy, Cock who does - n't crow!

Ban-ish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O! . . .

Ban-ish your ti-mid-i-ty, And with all ra-pid-i-ty Give us quip and quid-di-ty— Wil-ly-nil-ly, O! . . .

sf

Dialogue through.

pp

No. 7.

DUET.—(Elsie & Point.)

Alligro con trio.

PIANO.

Ped. * Ped. * Ped. * Ped. * Ped. *

POINT. ELSEIZ.

I have a song to sing, O! . . . Sing me your song, O! . . .

POINT.

It is sung to the moon By a love - lorn loon, Who fled from the mocking throng, O! It's the

Ped. * Ped. * Ped. *

song of a mer - ry man, mop - ing man, Whose soul was sad and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Ped. * Ped. * Ped. * Ped. * Ped. *

sighed for the love of a la - dye, Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! He

pp
Ped. *

2nd Verse.
sipped' no sip, and he craved no crumb, As he sighed for the love of a la - dye!

Ped. * Ped. *

ELSIE. POINT. ELSIE.
I have a song to sing, O! What is your song, O? It is sung with the ring Of the

*

songs maids sing Who love with a love life - long, O! It's the song of a mer-ry-maid, peer - ly proud, Who lov'd a lord, and who

Ped. * Ped. * Ped. * Ped. *

laugh'd a - loud At the moan of a mer-ry-man, mop - ing num, Whose soul was sore and whose glance was glum, Who sipped no sup, and who

Ped. * Ped. * Ped. * Ped. * Ped. *

craved no crumb, As he sighed for the love of a la - dye! Heigh - dy! heigh - dy! Mis-e - ry me,

Ped. * Ped. *pp*

3rd Verse.

lack - a - day - dy! He sipped no sup, and he crav'd no crumb, As he sighed for the love of a la - dye!

Ped. * Ped. * Ped.

POINT. ELsie. POINT.

I have a song to sing, O! Sing me your song, O! It is sung to the knell Of a

* Ped.

church-yard bell, And a dole - ful ding, ding dong, O! It's a song of a popin-jay, brave - ly born, Who turned up his no - ble

Ped. * Ped. * Ped. * Ped. *

nose with scorn At the hum - ble mer-ry-maid, peer - ly proud, Who lov'd a lord and who laugh'd a - loud At the moan of the merryman,

Ped. * Ped. * Ped. * Ped. * Ped. *

mop - ing mum, Whose soul was sad and whose glance was glum, Who sipped no sup, and who craved no crumb, Ashesighd for the love of a

Ped. * Ped. * Ped. * Ped. *

maid - ie! Heigh - dy! heigh - dy! Mis - e - ry me, Jack - a - day - dy! He sipped no sup, and he

Ped. *pp* Ped. *

4th Verse. ELSIE.

crav'd no crumb, As he sigh'd for the love of a maid - ie! I have a song to sing, O!

Ped. *

POINT. ELSIE.

Sing me your song, O! It is sung with a sigh and a tear in the eye, For it

Ped. *

tells of a right-ed wrong, O! It's a song of a merry maid, once so gay, Who turned on her heel and tripped a - way From the

Ped. * Ped. * Ped. * Ped. *

pea - cock popinjay, brave - ly born, Who turned up his no - ble nose with scorn At the hum - ble heart that he did not prize; So she

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

begged on her knees with down-cast eyes For the love of the mer-ry-man, mo-ping mum, Whose soul was sad and whose

Ped. * Ped. * Ped. * Ped. * Ped. *

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye!

Ped. * Ped. * Ped. * Ped. Ped. *

(Both.)

Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! His pains were o'er, and he sighed no more, For he

1st SOPRANOS.

Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dy! His pains were o'er, and he sighed no more, For he

2nd SOPRANOS. *cres.*

Oo

TENORS & BASSES. *cres.*

Oo

cres. *molto.*

Ped. * Ped. *

lived in the love of a la - - dye! Heigh - - dy! heigh - - dy! Mis e - ry me,

lived in the love of a la - - dye! Heigh - - dy! heigh - - dy! Mis e - ry rue,

Ah!

Ah!

lack - a - day - dy! His pains were o'er, and he sighed no more, For he lived in the love of a la - dye! . . .

lack - a - day - dy! His pains were o'er, and he sighed no more, For he lived in the love of a la - dye! . . .

crec.

crec.

f

No. 8.

TRIO.—(Elsie, Point, & Lieutenant.)

Allegro Vivace.

PIANO.

LIEUTENANT.

How say you, mai - - den,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for life.

A head - - less bride-groom why re - fuse? If truth the

po - ets tell, Most bride - - grooms, ere they mar - ry,

lose Both head and heart as well! A strange pro -

ELsie.

po - sal you re - veal, It al - most makes any sen - ses reel.

A - las! I'm ve - ry poor in - deed, And such a sum I

sore - ly need. My mo - ther, sir, is like to

die, This mo - ney life may bring, Bear this in

mind, I pray, if I Con - sent to do this thing!

Ped. *

POINT.

Though as a gen'-ral rule of life I don't al - low my prom - ised wife, My love - ly bride that

is to be, To mar - ry a - ny one but me, Yet if the

fee is prompt - ly paid, And he in well earned grave,

With - in the hour is da - ly laid, Ob - jec - tion I will

waive, Yes, ob - jec - tion I will waive!

E

ELSIE.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

POINT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

LIEUT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our sta - tion, Your

p

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver - heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver - heels in - to you!

fas - ci - na - tions splen - did; Or fall, when - e'er we view you, Head o - ver - heels in - to you!

cres. Head o-ver heels, Head o-ver heels, Head o-ver heels in - to you! *f* Oh, *sf*

cres. Head o-ver heels, Head o-ver heels, Head o-ver heels in - to you! *f* Head o-ver heels, Head o-ver

cres. Head o-ver heels, Head o-ver heels, Head o-ver heels in - to you; *f* Head o-ver heels, Head o-ver heels, *sf*

cres. *f* *sf*

Ped. * Ped *

sf temp - ta - tion, Oh, *sf* temp -

heels, Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Right in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, *sf*

sf *sf* *sf*

ta - tion, Oh, temp - ta -

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

Ped. * Ped *

tion, Oh, temp- ta

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver, o-ver

Ped. * Ped.

The image shows a page from a musical score for the song "The Rose Tree." It includes four staves. The top two staves are vocal parts (Soprano and Alto/Contralto) with lyrics in English. The bottom two staves are piano accompaniment. The score is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Fin lento." and the dynamics include "p" (piano). The lyrics are: "tion, Temp - ta - tion, oh, temp - ta - tion! heels! Temp - ta - tion, oh, temp - ta - tion! heels! Temp - ta - tion, oh, temp - ta - tion!" There is an asterisk at the bottom left of the page.

Fin lento.

tion, Temp - ta - tion, oh, temp - ta - tion!

heels! Temp - ta - tion, oh, temp - ta - tion!

heels! Temp - ta - tion, oh, temp - ta - tion!

Fin lento.

p

p

*

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment. The right hand (treble clef) plays a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a "Ped." (pedal) marking and an asterisk (*) at the end of the piece.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern in the left hand and a more melodic line in the right hand. The voice part consists of a single line of music with lyrics underneath. The score is marked with "Ped." (pedal) and an asterisk (*) indicating a specific performance instruction. The title "The Rose Tree" is written in a decorative font at the top of the page.

No. 9.

SONG.—(Point.)

Allegretto.

PIANO

I've jibe and

joke And quip and crank, For low-ly folk And men of rank, *tr*

I ply my craft And know no fear, But aim my shaft At prince or

peer. At peer or prince— at prince or peer, I aim my shaft and

know no fear!

Allegretto non troppo vivace.

p I've

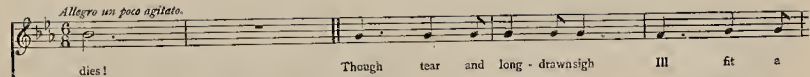
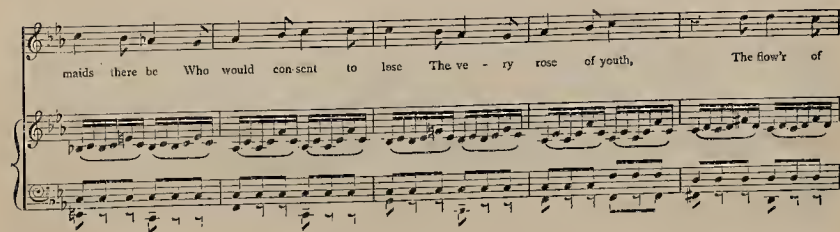
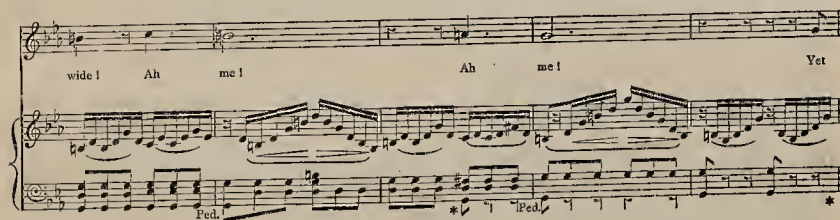
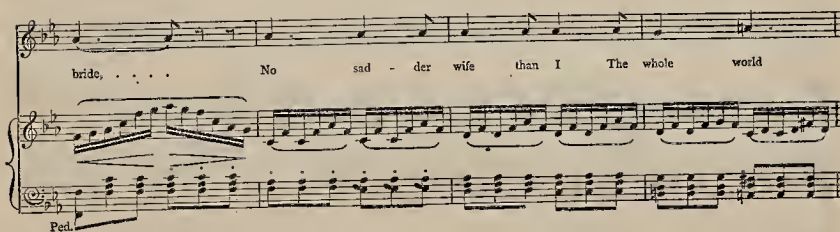
wisdom from the East and from the West, That's sub-ject to no ac-a-dem-ic rule, You may find it in the jeering of a
set a braggart quailing with a quip, The up-start I can with-er with a whim, He may wear a merry laugh up on his

jest, Or dis-till it from the fol-ly of a fool, I can teach you with a quip, if I've a mind— I can
But his laughter has an ec-ho that is grim, When they're offered to the world in mer-ry guise, Un-

trick you in - to learn-ing with a laugh, Oh win-now all my fol-ly, fol-ly, fol-ly, and you'll find A
- pleas-sant truths are swallowed with a will— For he who'd make his fel-low, fel-low, fel-low-crea-tures wise Should

grain or two of truth a-mong the chaff! Oh win-now all my fol-ly, fol-ly, fol-ly, and you'll find A
al-ways gild the phil-o-soph-ic pill. For he who'd make his fel-low, fel-low, fel-low-crea-tures wise Should

grain or two of truth a-mong the chaff! 1st. 2nd.
al-ways gild the phil-o-soph-ic pill. I can

Allegro un poco agitato.*Allegro un poco agitato.*

life, To be, in hon - est truth, A wed - ded wife, No mat - ter whose! . . .

Ped. * Ped. *

No mat-ter whose! . . . Ah me, what pro - fit we, O maids that

p Ped. * Ped. * Ped. * Ped. * Ped. *

sigh, . . . Though gold, . . . the' gold should live, If wed - ded love . . . must

poco rall.
cres. *colla voce.* *f* *mp*

Ped. * Ped. *

die?

a tempo. *f* *p*

Ped. *

Ere half an hour has rung, A wi - - dow I ! . . .

Ped. *

Ah heaven, he is too young, Too brave to die ! Ah

me ! Ah me ! Yet

Ped. *

wives there be So wea - ry worn, I trow, That they would scarce complain, So that they

could In half an hour at-tain To wi - dow-hood, No mat - ter how ! . . .

Ped. * Ped. *

No. 11.

SONG.—(Phœbe.)

PIANO.

Allegro grazioso.
pp

Were I thy bride, Then all the world be-side Were not too
 wide To hold my wealth of love— Were I thy bride! Up -
 on thy breast My lo - ving head would rest, As on her nest the ten - der tur - tle dove—
 Were I thy bride! This heart of mine Would

Ped. *

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo and dynamics are marked as 'Allegro grazioso' and 'pp' (pianissimo). The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. There are pedal markings 'Ped.' and an asterisk '*' at the bottom of the fourth system.

be one heart with thine, And in that shrine our hap - pi - ness would dwell— Were I thy

bride I And all day long Our lives should be a song: No grief, no

wrong Should make my heart re - bel— Were I thy bride I The

sil - v'ry flute, The me - lan - cho - ly lute, Were night owl's hoot To my low - whis - pered coo—

Were I thy bride I The sky - lark's trill Were

Ped.

*

but dis-cord-ance shrill To the soft thrill Of woo-ing as I'd woo—

cres.

Were I thy bride! The ro-se's sigh Were

dim. *p* *pp*

Ped. * Ped. *

as a car-ri-on's cry To lul-la-by Such as I'd sing to thee, Were I thy bride!

Ped. * Ped. * Ped. * Ped. *

A fea-ther's press Were lead-en hea-vi-ness To my ca-ress, But then, of

Ped. * Ped. * Ped. * Ped. * Ped. *

course, you see I'm not thy bride!

Ped. *

No. 12.

FINALE—ACT I.

Allegro maestoso.
tr.

PIANO. *ff* *brillante.*

sf *sf* *sf*

A TENORS, *unif.*
Oh, Sergeant Mer-yll, is it true— The wel - come news we read in

BASSES, *unif.*
Oh, Sergeant Mer-yll, is it true— The wel - come news we read in

or - ders? Thy son, whose deeds of der - ring - do Are e - choed all the coun - try through, Has come to join the Tow - er

or - ders? Thy son, whose deeds of der - ring - do Are e - choed all the coun - try through, Has come to join the Tow - er

war - ders! If so, we come to meet him, That we may fit - ly greet him, And welcome his ar - ri - val here With

war - ders! If so, we come to meet him, That we may fit - ly greet him, And welcome his ar - ri - val here With

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

shout on shout and cheer on cheer, Hur - rah! Hur - rah! Hur - rah!

dim.

B MERVILL

Ye Tow - er yeo - men, nursed in war's a - larms,

Suck-led on gun - pow-der and wean'd on glo - ry, Be - hold my son,

whose all - sub - du - ing arms Have form'd the theme of ma - ny a song and sto - ry!

For-give his a - ged father's pride; nor jeer His a - ged fa-ther's sym-pa-thetic tear!

CHORUS. TENORS.

Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - ril!

BASSES.

Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in time of pe - ril!

ff

Ped. * Ped. * Ped. * Ped. *

Man of pow - er, Knight-hood's flow - er, Wel-come to the grim old Tower:

Man of pow - er, Knight-hood's flow - er, Wel-come to the grim old Tower:

To the Tow - er, wel - come thou!

To the Tow - er, wel - come thou!

D - FAIRFAX.

For-bear, my friends, and spare me this o - va - tion: I have small claim to such con - si - de - ra - tion: The

tales that of my prow-ess are nar - ra - ted Have been pro - di - gious - ly ex - ag - ger - a - ted, pro -

CHORUS, TENORS.

di - gious - ly ex - ag - ger - a - ted.

'Tis ev - er thus! Wher - ev - er va - lour true is

BASSES.

'Tis ev - er thus! Wher - ev - er va - lour true is

found, True mo - des - ty will there a - bound.

found, True mo - des - ty will there a - bound.

p *ralz.*

Andante allegretto.

1st Verse, 1st YEOMAN. Didst thou not, oh, Leo-nard Mer-yll! Stan-dard lost in last cam-paign, Res-cue
2nd Verse, 3rd YEOMAN. brought to ex-e-cu-tion, Like a de-mi-god of yore, With he-

f CHORUS OF MEN.

it at dead - ly pe - ril - Bear it brave - ly back a - gain!
- ro - ic re - so - lu - tion Snatch'd a sword and kill'd a score!

Leo - nard Mer - yll at his pe - ril, Bore it
Leo - nard Mer - yll in this pe - ril, Snatch'd a

Leo - nard Mer - yll at his pe - ril, Bore it
Leo - nard Mer - yll in this pe - ril, Snatch'd a

E 2nd YEOMAN.
 safe - ly back a - gain! Didst thou not, when pri - soner ta - ken, And de - barr'd from all es - cape, Face, with
 sword and kill'd a score! Then es - ca - ping from the foe - men, Bol - tered with the blood you shed, You, de -

4th YEOMAN.
 safe - ly back a - gain!
 sword and kill'd a score!

CHORUS OF MEN.
 gal - lant heart un - sha - ken, Death in most ap - pall - ing shape? Leo - nard Mer - yll faced his per - il, Death in
 in - ant, dread - ing no men, Sav'd your hon - our and your head! Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

Leo - nard Mer - yll faced his per - il, Death in
 Leo - nard Mer - yll 'scap'd his per - il, Sav'd his

FAIRFAX.
 most ap - pall - ing shape! Tra - ly I was to be pit - ied, Hav - ing but an hour to live,
 hon - our and his head! True, my course with judgment hap - ping, Favour'd, too, by luck - y star,

most ap - pall - ing shape!
 hon - our and his head!

F
 I re - luc - tant - ly sub - mit - ted, I had no al - ter - na - tive! Oh! the tales that have been sta - ted Of my
 I suc - ceed - ed in es - ca - ping Pri - son bolt and pri - son bar!}

rall. *p*

deeds of der - ring - do, Have been much ex - ag - ger - a - ted, Ve - ry much ex - ag - ger - a - ted, Scarce a

word of them is true! Scarce a word of them is true!

1st.
2nd Verse, 3rd YEONAN. Youwhen

2nd. *f* CHORUS. TENORS.
true. They are not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

f CHORUS. BASSES.
They are not ex - ag - ger - a - ted, Not at all ex - ag - ger - a - ted, Could not be ex - ag - ger -

piu f

FAIRFAX.
Scarce a word of them is true!

a - ted, Ev - 'ry word of them is true!

a - ted, Ev - 'ry word of them is true!

f

Allegro doppio Movimento.

PHOEBE. LEO-nard! I beg your pardon? Don't you know me?

FAIRFAX.

RECIT. *a tempo!*

sempre f

FAIRFAX. G

I'm lit-tle Phoe-be! Phoe-be? Is this Phoe-be? What, lit-tle Phoe-be?

p

(Arioso)

Who the deuce may she be? It can't be Phoe-be,

WILFRED.

sure-ly? Yes, 'tis Phoe-be— Your sis-ter Phoe-be! Your

CHORUS OF MEN.

own lit - tle sis - ter! Aye, he speaks the truth; 'Tis Phoe - be!

Aye, he speaks the truth; 'Tis Phoe - be!

Ped.

FAIRFAX. Oh, my bro - ther!

Sis - ter Phoe - be! Why, how you've

sempre p

* Ped. *

So ma - ny years! Oh, my bro - ther!

grown! I did not re - cog - nize you!

Oh, bro - ther! Oh, bro - ther!

Oh, my sis - ter! Oh, sis - ter! Oh, sis - ter!

WILFRED.
Aye, hug him, girl! There are

p

FAIRFAX.
three thou mayst hug— Thy fa - ther and thy bro - ther and— thy - self. Thy -

WILFRED.
- self, for - sooth? And who art thou thy - self? Good sir,

p

PHOEBE.
we are he - troth'd, Or more or less—

p

RECIT. WILFRED.

But ra-ther less than more. To thy fond care I do com-mend thy sis-ter.

Moderato.

p

RECIT.

Be to her an e-ver-watch-ful guar-dian-ca - gle-eyed! And when she feels (as some-times she does feel)

K a tempo moderato.

Dis-posed to in-dis-crim-in-ate ca-ress, Be thou at hand to take those fa-vours from her.

CHORUS OF MEN.

Be

A tempo moderato.

Be

PHOEBE, tenderly.

Yes, yes, Be thou at hand to take those fa-vours from me.

thou at hand to take those fa-vours from her.

thou at hand to take those fa-vours from her.

Allegro non troppo.

1st Verse, WILFRED. To thy fra - ter - nal care Thy sis - ter I com - mend
and Verse, PHOEBE. a - mia - ble I've grown, So in - no - cent as well,

Allegro non troppo.

From ev - 'ry lurk - ing snare Thy love - ly charge de - fend:
That if I'm left a - lone The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I pray, this boon— Oh
mor - - tal can fore - - tell. So grant, I pray, this boon— Oh

grant this boon— . . . She shall not quit thy sight From
grant this boon— . . . I shall not quit thy sight From

pp

morn to af - ter - noon - From af - ter - noon to night, From seven o' - clock to two - From

two to e - ven - tide. From dim twi - light to 'leven at night, From dim twi - light to { 'leven at night She
'leven, at night I }

tr
crd.

shall not quit thy side!

CHORUS OF MEN. *f*

From morn till af - ter - noon - From
From morn till af - ter - noon - From

af - ter - noon till 'leven at night She shall not quit thy side!

af - ter - noon till 'leven at night She shall not quit thy side!

1st.
2nd Verse, PHASE. So

2nd. FAIRFAX.

With bro - ther - ly read - i - ness, For my fair sis -

p

ter's sake, . . . At once I an - swer "Yes" - That

task I un - der - take - My word I ne - ver

M

(Tenderly) *sostenuto*.

break. . . I free - ly grant that boon, . . . And I'll re - peat my plight - From morn to af - ter -

Un poco più lento.

pp rall. *p*

Ped. * Ped.

(*Kiss*) (*Kiss*) (*Kiss*) (*Kiss*) *Animato*.

noon - From af - ter-noon to night, From seven o'clock to two, From two to eve - ning meal, From

* Ped. * Ped. * Ped. *

dim twi-light to 'leven at night, From dim twi-light to 'leven at night, That com pact

tr

cres.

CHORUS OF MEN, TENORS.

I will seal!

f BASSES.

From noon to af-ter-noon, From af-ter-noon to night, He free-ly,

From noon to af-ter-noon, From af-ter-noon to night, He free-ly,

ff

Andante.

free-ly grants this boon!

free-ly grants this boon!

Andante.

pp

N

p

Sust.

Ped. * *Ped.* * *Ped.* *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

SOPRANOS.

The pri - s'ner comes to meet his

TENORS & BASSES.

The pri - s'ner comes to meet his

Ped. *

doom; The block, the headsman, and the tomb. The fun'-ral bell be-gins to

doom; The block, the headsman, and the tomb. The fun'-ral bell be-gins to

Ped. * Ped. * Ped. * Ped. *

toll; May Heav'n have mer - cy on his soul!

toll; May Heav'n have mer - cy on his soul!

Ped. * Ped. * Ped. * Ped. *

mer - cy on his

May Heav'n have mer - cy on his

May Heav'n have mer - cy on his

Ped. * Ped. * Ped. * Ped. *

ELsie. *P*

soul! Oh, Mer - cy, thou whose smile has shone So

soul!

trém.

p

many a cap - tive heart up - on; Of all im - mured with - in these walls, To -

day the ve - ry wor - thiest falls. Oh, Mer - cy, thou whose smile has shone So

SOPRANOS,

Oh, Mer - cy, thou whose smile has shone So

TENORS & BASSES,

Oh, Mer - cy, thou whose smile has shone So

ma - ny a cap - tive heart up - on - . . . Of all im - mured with - in these walls The

many a cap - tive heart up - on - . . . Of all im - mured with - . .

many a cap - tive heart up - on - . . . Of all im - mured with - . .

wor - - - thiest, wor - - - thiest falls.

in these walls The ve - - - ry wor - - - thiest falls. Oh,

in these walls The ve - - - ry wor - - - thiest falls. Oh,

dim. *p*

Oh, Mer cy.
Mer cy, oh, Mer cy.
Mer cy, oh, Mer cy.

Allegro agitato.
ff

FAIRFAX.
My lord! my lord! I know not how to tell The news I

fp

bear! I and my com - rades sought the prisoner's cell— He

cres.
Fed.

CHORUS, SOPRANOS.
is not there! He is not there! They sought the pris - ner's
He is not there! They sought the pris - ner's

f

cell— he is not there!

cell— he is not there!

FAIRFAX & 2nd YEOMAN.
As

p

es— cort for the pri— son— er We sought this cell, in du— ty bound; The dou— ble grat— ings o— pen were, No pri— son— er at all we found! We

FAIRFAX &
1st YEOMAN.

hunt— ed high, We hunt— ed here— The man we sought, as truth will show, Had vanish'd in— to emp— ty air! The

2nd & 3rd YEOMEN.

We hunt— ed low, We hunted there— The man we sought, as truth will show, Had vanish'd in— to emp— ty air! The

SOPRANOS.

Now, by my troth, the news is

man we sought with anx— ious care Had van— ish'd in— to emp— ty air!

man we sought with anx— ious care Had van— ish'd in— to emp— ty air!

[illegible]

WILFRED.

stead! ⁶ My lord, I did not set him free,

f *ff*

A musical score for a song. The top staff is a vocal line in treble clef with the lyrics "I hate the man— my ri - val he!". The bottom two staves are a piano accompaniment in treble and bass clefs. The music is in 2/4 time and features a key signature of one flat (B-flat). The piano part includes chords and arpeggiated figures.

U

LIEUT. (to WILFRED).

Thy life shall for - felt be in -

MERVILL.

The pris - 'ner gone - I'm all a - gape!

dolce.

p

stead! (either.) Who

WILFRED.
My lord, I did not set him

Who could have help'd him to es-cape?

PHOEBE.
free! In-deed I can't i-ma-gine who! I've no i-dea at all—have you? Of his es-cape no tra-ces lurk, Enchantment must have been at

DAME CARRUTHERS.

ELsie.
work! What have I done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.
In-deed I can't i-ma-gine who! I've no i-dea at all, have

POINT.
free! Oh, woe is you? Your anguish sink! Oh, woe is me, I ra-ther think! Oh, woe is

you?

me, I rather think! Yes, woe is me, I rather think! What'er be-tide You are his bride, And I am left A-lone-be-reft! Yes, woe is

Tutti cres. molto.
p
Ah!
me, I rather think! Yes, woe is me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather

cres. *molto.*

Allegro con molto brio.
ELSIE.

All fren-zied, fren-zied with des-pair I rave, My an-guish rends my heart in two. Un-lov'd, un-think.

POINT & LIEUTENANT.

All fren-zied, fren-zied with des-pair I rave, My an-guish rends my heart in two. Your hand, your

(LIEUT.) All fren-zied, fren-zied with des-pair I rave, The grave is cheat-ed of its due. Who is, who

CHORUS. 1st & 2nd SOFS. PHIBE & DAME C. with 2nd SOFS.

All fren-zied, fren-zied with des-pair they rave, The grave is cheat-ed of its due. Who is, who

TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

All fren-zied, fren-zied with des-pair, they rave, The grave is cheat-ed of its due. Who is, who

All fren-zied, fren-zied with des-pair, they rave, The grave is cheat-ed of its due. Who is, who

All fren-zied, fren-zied with des-pair, they rave, The grave is cheat-ed of its due. Who is, who

All fren-zied, fren-zied with des-pair, they rave, The grave is cheat-ed of its due. Who is, who

- lov'd, to him my hand I gave; To him, un - lov'd, bound to be true! Un - lov'd, un -

(P.) hand to him you free - ly gave; It's woe to me, not woe to you! My laugh is
(L.) is the mis - be - got - ten knave Who hath con - triv'd this deed to do? Let search, let

is the mis - be - got - ten knave Who hath con - triv'd this deed to do? Let search, let

is the mis - be - got - ten knave Who hath con - triv'd this deed to do? Let search, let

seen, un-known, un-known—the brand Of in - fa - my up - on his head; A hride, a bride that's hus-band-less, I

(P.) dead, my heart, my heart un - manned, A jest - er with a heart of lead! A lo - ver, lo - ver lo - ver - less, I
(L.) search be made throughout the land, Or my vin - dic - tive an - ger dread—A thou-sand marks, a thou-sand marks I'll

search be made throughout the land, Or his vin - dic - tive an - ger dread—A thou-sand marks, a thou-sand marks he'll

search be made throughout the land, Or his vin - dic - tive an - ger dread—A thou-sand marks, a thou-sand marks he'll

stand To all man - kind for ev - er dead, To all man - kind for ev -

(P.) stand, To wo - man - kind for ev - er dead, To wo - . . . man - kind for ev -

(L.) hand Who brings him here, a - live or dead, Who brings him here, a - live . . .

hand Who brings him here, a - live or dead, Who brings him here, a - live . . .

hand Who brings him here, a - live or dead, Who brings him here, a - live . . .

sf sf sf sf sf

Ped.

er dead!

(P.) er dead!

(L.) or dead! A thou - sand, thou . . .

. or dead! A thou - sand

. or dead! A thou - sand, thou . . .

Su.

* Ped. *

For ev - er . . . dead, For ev -

(P.) For ev - er, ev - er dead, For ev -

marks, a - live . . or . . . dead, a - live

marks, thou - sand marks, a - live . . or . . . dead, a - live

(L.) sand marks, a - live . . or . . . dead, a - live

Sua.

er . . . dead, To all man - kind for ev - er, ev -

(P.) er, ev - er dead, To wo - man - kind for ev - er, ev -

(L.) or . . . dead, Who brings him here, a - live, a - live . . .

or . . . dead, Who brings him here, a - live, a - live . . .

Sua. *lao.*

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano part is written in the right and left hands. The score includes various musical notations such as notes, rests, and dynamic markings.

f *f* *f* *f*

er dead !

er dead !
or dead !

or dead !

or dead !

8va.

8va.

8va.

8va.

Ped. *

End of Act I.

ACT II.

No. 1.

CHORUS. SOLO.—(Dame Carruthers.)

Andante non troppo lento.

PIANO.

p

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

cres. *f* *dim.* *p* *tr.*

Ped. * Ped. * Ped. *

1st & 2nd SOPRANOS.

Night has spread her pall once more, And the

pris - ner still is free: O - pen is his dun - geon door, Use - less his

1st Sop.
 dun - geon key! He has sha - ken off his yoke—

Unit.
 How, no mor - tal man can tell! Shame on lout - ish jail - or - folk—

SOLO. DAME CARRUTHERS.
 Shame on sleep - y sen - ti - nel! . . . Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and cord, Fet - ter and chain,

Dungeon of stone, All are in vain— Pris - on - er's flown! Spite of ye all, he is free—he is

free 1 Whom do ye ward? Pret-ty war-ders are ye!

CHORUS, 1st & 2nd SOPRANOS. *if*

Pret-ty war-ders are ye! Whom do ye ward?

Unis.

Spite of ye all, he is free—he is free! Whom do ye ward? Pret-ty war-ders are ye!

TENORS.

Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house, Ev-'ry chink that holds a mouse,

BASSES.

Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house, Ev-'ry chink that holds a mouse,

p

Ev-'ry crev-ice in the keep, Where a beetle black could creep, Ev-'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

Ev-'ry crev-ice in the keep, Where a beetle black could creep, Ev-'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye ward?

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry chamber, ev'ry out-let Have we searched, but all in

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry chamber, ev'ry out-let Have we searched, but all in

f

Night . . . has spread her pall 'oncemore, and the pris - 'ner still is free

vain! Warders are we, Whom do we ward? Whom do we ward?

vain! Warders are we, Whom do we

p

Ped. * Ped. * Ped. * Ped. *

O - pen is his dun - geon door, Use-less his dun - geon key!

Warders are we, Spite of us all he is free, he is free! Pret-ty warders are we, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is free!

Ped. * Ped. * Ped. * Ped. *

O pen is his
O pen is, his dun . . . geon door, He is
free!
Spite of us all he is free, he is free! Pretty warders are we, he is
Spite of us all he is free, he is free! Spite of us all he is free, he is free! Pretty warders are we, he is

cret.

free! He is free! Pret-ty war-ders are ye, he is free! He is free! . . . Pret-ty war-ders are
free! He is free! He is free! He is free! . . . Pret-ty war-ders are
free! He is free! He is free! He is free! . . . Pret-ty war-ders are

Ped. *

ye!
we!
we!

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

No. 2.

SONG.—(Point.)

Allegro con moto.

PIANO.

1. Oh! a pri - vate buf - foon is a
2. If you wish to suc - ceed as a
3. If your mas - ter is sur - ly, from
4. Comes a Bish - op, may be, or a
5. Tho' your head it may rack with a

light-heart - ed boon, If you lis - ten to pop - u - lar ra - mour; From the morn to the night he's so
 jet - ter, you'll need To con - si - der each per - son's au - ri - cular: What is all right for B would quite
 get - ting up ear - ly (And tem - pers are short in the morn - ing), An in - op - por - tune joke is e -
 sol - emn D. D.—Oh, be - ware of his an - ger pro - vok - ing! Bet - ter not pull his hair—don't stick
 bil - ious at - tack, And your sen - ses with tooth - ache you're los - ing, Don't be mo - py and flat—they don't

joy - ous and bright, And he bub - bles with wit and good hu - mour! He's so quaint and so terse, both in
 scan - da - lize C (For C is so ve - ry par - ti - cular); And D may be dull, and E's
 nough to pro - vok - e Him to give you, at once, a month's warn - ing. Then if you re - frain he is
 pins in his chair: He don't un - der - stand prac - ti - cal jok - ing. If the jests that you crack have an
 fine you for that, If you're pro - per - ly quaint and a - mus - ing! Tho' your wile ran a - way with a

prose and in verse: Yet though peo-ple for-give his trans-gres-sion, There are one or two rules that all
 ve-ry thick skull is as emp-ty of brains as a fa-die; While F is F sharp, and well
 at you a gain, For he likes to get va-lue for mo-ney. He'll ask then and there, with an
 or - tho-dox smack, You may get a bland smile from these sa-ges; But should it, by chance, be im-
 sol-dier that day, And took with her your tri-ble of mo-ney; Bless your heart, they don't mind—they're ex-

fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are one or two rules, Half-a-
 cry with a carp, That he's known your best joke from his cra-dle! When your hu-mour they fount, You can't
 in-so-fent stare, "If you know that you're paid to be fun-ny?" It adds to the task Of a
 port-ed from France, Half-a-crown is stopp'd out of your wa-ges! It's a gen-e-ral rule, Though your
 -ceed-ing-ly-kind—They don't blame you—as long as you're fun-ny! It's a com-fort to feel If your

do-zen may be, That all fa-mi-ly fools Of what-ev-er de-gree, Must ob-serve, if they love their pro-
 let your-self go; And it does put you out When a per-son says, "Oh, I have known that old joke from my
 mer-ry-man's place, When your prin-ci-pal asks, With a scowl on his face, If you know that you're paid to be
 zeal it may quench, If the fa-mi-ly fool Tells a joke that's too French, Half-a-crown is stopp'd out of his
 part-ners should fill, Tho' you suf-fer a deal, They don't mind it a bit— They don't blame you—so long as you're

1st, 2nd, 3rd, 4th. 5th.
 -fes-sion, fun-ny!
 cra-dle!"
 fun-ny?
 wa-ges!

ff

ff

No. 3.

DUET.—(Point & Willfred.)

PIANO.

Allegro vivace.

f *p*

POINT.

1. Here up -
2. in re -

WILFRED.

1. Here up -
2. in re -

- on - we're both a - greed, All that we two Do a - gree to We'll se - cure by sol - emn decd, To pre -
- turn for my own part I am mak - ing Un - der - tak - ing, To in - struct you in the art (Art a -

- on we're both a - greed, All that we two Do a - gree to We'll se - cure by sol - emn decd, To pre -
- turn for your own part You are mak - ing Un - der - tak - ing, To in - struct me in the art (Art a -

- vent all Er - ror men - tal. You on Ei - sio are to call With a sto - ry Grim and go - ry;
- maz - ing, Won - der rais - ing) Of a jes - ter, jest - ing free. Proud po - si - tion - High am - bi - tion!

- vent all Er - ror men - tal. How this
- maz - ing, Won - der rais - ing) And a :

I to swear to! I to
Wag-a - wag - ging, Wag-a

Fair-fax died, and all I de - clare to You're to swear to! I de - clare to,
live - ly one I'll be, Wag-a - wag - ging, Ne-ver flag - ging, ne-ver flag - ging,

swear to! I to swear to, You de - clare to, I to swear to!
- wag - ging, ne-ver flag - ging, Wag-a - wag - ging, ne-ver flag - ging!

I de - clare to, I de - clare to You're to swear to, I de - clare to!
ne-ver flag - ging, Wag-a - wag - ging, ne-ver flag - ging, Wag-a - wag - ging!

Tell a tale of cock and bull, Of con - vin - cing de - tail full!

Tell a tale of cock and bull, Of con - vin - cing de - tail full!

p

1st.

Tale tre - men - dous, Heav'n de - fend us! What a tale of cock and bull!

Sec.

Tale tre - men - dous, Heav'n de - fend us! What a tale of cock and bull!

2nd.

bull! What a tale of cock, What a tale of cock, What a tale of cock and bull, cock and bull!

What a tale of bull! What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

p

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

bull, cock and bull! Heav'n defend us! What a tale of cock and bull!

cres. *ff*

tr

No. 4.

BALLAD.—(Fairfax.)

Andante con espress.

Free from his fet-ters grim— Free to de-part;

Andante con espress.

Piano. *p*

Ped. *

Free both in life and limb— In all but heart! Bound to an

un-known bride For good and ill; Ah, is not one so tied . . . A

pris - - - 'ner still, A pris - 'ner still? Ah, is not one so tied A

dim. *p*

pris - 'ner still? Free, yet in fet - ters held

Till his last hour, . . Gyves that no smith can weld, No rust de -

- vour! Al - though a monarch's hand Had set him free,

Of all the cap - tive band . . . The sad - - - - - dest he, The sad - - - - - dest he!

cres. *dim.* *dim.*

Of all the cap - tive band The sad - dest, sad - - - - - dest he!

p *rall.* *colla voce.* *f*

No. 5. QUARTETT.—(Kate, Dame Carruthers, Fairfax, & Sergeant Meryll.)

KATE.

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

DAME CARRUTHERS.

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

FAIRFAX.

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

SERGEANT MERYLL.

1. Strange ad - ven - ture! Maid - en
2. Strange ad - ven - ture that we're

Allegretto.

PIANO.

dim.

wed - ded To a groom she's ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! While the fun - ral bell is

wed - ded To a groom she's ne - ver seen! Ne - ver, ne - ver, ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant groom! While the fun - ral bell is

wed - ded To a groom she's ne - ver seen! Ne - ver, ne - ver, ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! Gal - lant, gal - lant, gal - lant groom! While the fun - ral bell is

dim.

wed - ded To a groom she's ne - ver seen! Groom a - bout to be be -
troll - ing: Mod - est maid and gal - lant groom! While the fun - ral bell is

dim

head - ed, In an hour on Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Mod - est maid - en will not

head - ed, In an hour on Tow - er Green! Tow - er, Tow - er, Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Bim - a, Bim - a, Bim - a - boom! Mod - est maid - en will not

head - ed, In an hour on Tow - er Green! Tow - er, Tow - er, Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Bim - a, Bim - a, Bim - a - boom! Mod - est maid - en will not

head - ed, In an hour on Tow - er Green! Groom in drea - ry dun - geon
toll - ing, Toll - ing, toll - ing, Bim - a - boom! Mod - est maid - en will not

cres. *dim.*

ly - ing - Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing - Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

cres. *dim.*

ly - ing - Groom as good as dead, or dy - ing, For a pret - ty maid - en, sigh - ing - Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

cres. *dim.*

ly - ing - Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing - Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

cres. *dim.*

ly - ing - Groom as good as dead, or dy - ing, For a pret - ty maid - en sigh - ing - Pret - ty maid of sev - en -
tar - ry; Though but six - teen year she car - ry, She must mar - ry, she must mar - ry - Though the al - tar be a

p

1st. 2nd.

p *p*

- teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb - Tow - er, Tow - er, Tow - er

p

- teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb - Tow - er, Tow - er, Tow - er

p

- teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb - Tow - er, Tow - er, Tow - er

p *p*

- teen! Sev - en - sev - en - sev - en - teen! tomb! Tow - er tomb!

tomb - Tow - er, Tow - er, Tow - er

p

Fed. *

Musical score for "The Last Supper" featuring vocal parts and piano accompaniment. The score includes lyrics and musical notation with dynamic markings.

The vocal parts (Soprano, Alto, Tenor, and Bass) sing the following lyrics:

Tow - er tomb! Though the al - tar be a tomb! Tow - er, Tow - er, Tow - er tomb!

The piano accompaniment (Piano) provides harmonic support, including a prominent bass line.

Dynamic markings include: *dim.*, *slower.*, *cres.*, *dim.*, *p*, *cres.*, *dim.*, *p*, *cres.*, *dim.*, *p*, and *slower.*

No. 6. SCENE.—(Elsie, Phœbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, & Chorus.)

RECIT. MERVIL. FAIRFAX.

Allegro con fuoco. Hark! What was that, sir? Why, an

PIANO. RECIT.

MERVIL.

ar - que-bus—Fired from the wharf, un-less I much mis-take. Strange— and at such an hour! What can it mean?

p a tempo. *cres.* *f*

Ped. * Ped. * Ped. * Ped. *

CHORUS, TENORS.


Now what can that have been— a shot so late at night, E -

BASSES.





Now what can that have been— a shot so late at night, E -

ough to cause a fright! What can the por-tent mean? Tutti, SOPRANOS.
Are foe-men in the land? Is

ough to cause a fright! What can the por-tent mean?



sf
Ped.  *

London to be wrecked? What are we to expect? What danger is at hand? Let us un-der-
TENORS & BASSES,
Are foe-men in the land? Is London to be wrecked? What are we to expect? What danger is at hand?

sf *sf* *sf*
Ped.  * Ped.  * Ped.  * Ped.  *

stand What dan-ger is at hand! RECT. LIEUT.
Who fired that shot! At once he truth de-clare!

What dan-ger is at hand! RECT.

sf *fp*
Ped.  * Ped.  *

POINT.

Allegro con brio.

WILFRED,

My lord, 'twas he— to rash-ly judge for— bear!

My lord, 'twas I— to rash-ly judge for— bear!

*Allegro con brio.**mf**ff*

WILFRED,

Like a

*p**pp*

POINT.

Or a spec-tre all ap-pal-ling—

I should ra-ther call it crawl-ing—

ghost his vi-gil keep-ing—

I be-held a fi-gure creep-ing—

He was

He was crawl-ing—

Crawling!

He was crawl-ing—

Crawling!

creep-ing—

He was creep-ing, creep-ing—

He was creep-ing—

He was creep-ing, creep-ing—

Not a

mo-men't hes-i-ta-tion--I my-self up-on him flung, With a hur-ried ex-chum-a-tion To his dra-per-ies I hung. Then we

closed with one an-o-ther In a rough-and-tum-ble smoth-er; Col-'nel Fair-fax and no o-ther Was the

ELISE with 1st SOPS., PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther Was the
LIEUT. & MERVILL with BASSES.
man to whom I clung! Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther, Col-'nel Fair-fax and no o-ther Was the

man to whom he clung! It re-sembled more a strug-gle--
POINT.
WILFRED.
man to whom he clung! Af-ter migh-ty tug and tus-sle-- He, by
p pp

Or by some in - fer - nal jug - gle— I should ra - ther call it ship - ping—

dint of stronger mus - cle— From my clutch - es quickly slip - ping— With the

Or es - cap - ing to the ship - ping— I'd de - scribe it as a shi - ver—

view, no doubt, of hid - ing— With a gasp, and with a qui - ver— Down he

TUTTI. CHORUS.

It's e - nough to make one shi - ver, With a gasp and with a qui - ver, Down he

dived in - to the ri - ver, And, a - las, I can - not swim! It's e - nough to make one shi - ver, With a gasp and with a qui - ver, Down he

dived in - to the ri - ver, It was ve - ry brave of him!

dived in - to the ri - ver, It was ve - ry brave of him!

WILFRED.
In - ge - nu - i - ty is catch - ing; With the

p

POINT.

I should ra - ther call it seiz - ing—

viewmy king of pleasing, Ar - que - bus from sen - try snatch - ing—

With an ounce or two of lead I des -

TUTTI CHORUS.

With an ounce or two of lead He despatch'd him thro' the head!

WILFRED.
- patch'd him thro' the head! With an ounce or two of lead He despatch'd him thro' the head! I discharg'd it without winking, Lit - tle

f *p*

POINT. TUTT. CHORUS.

I should say a lump of lead. He dis-charge'd it with-outwinking, Lit-tle

time I lost in thinking, Like a stone I saw him sinking— He dis-charge'd it with-outwinking, Lit-tle

f

POINT.

time he lost in thinking! I should say a lump of lead. Like a

WILFRED.

time he lost in thinking! Like a stone I saw him sink-ing— Like a stone, my boy, I said—

heav-y lump of lead. Like a heav-y lump of lead.

Like a stone, my boy, I said— A-my - how the man is dead. Whether

Ped.

Tutti. Chorus. cre.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que - bus from sen - try seiz - ing, With the
stone or lump of lead ! A - ny - how the man is dead, And whether stone or lump of lead, Ar - que - bus from sen - try seiz - ing, With the

cre.

* Ped. *

view his king of pleas - ing, Ar - que - bus from sen - try seiz - ing, With a view his king of pleas - ing, Wil - fred shot him thro' the head, And he's

view his king of pleas - ing, Ar - que - bus from sen - try seiz - ing, With a view his king of pleas - ing, Wil - fred shot him thro' the head, And he's

stringenda

ve - ry, ve - ry dead ! And it mat - ters ve - ry lit - tle whe - ther stone or lump of lead, It is ve - ry, ve - ry cer - tain that he's

ve - ry, ve - ry dead ! And it mat - ters ve - ry lit - tle whe - ther stone or lump of lead, It is ve - ry, ve - ry cer - tain that he's

stringenda

RECIT. LIEUT.

ve - ry, ve - ry dead! The ri - ver must be dragged - No time be lost; The

ve - ry, ve - ry dead!

f *f* *fp* RECIT. *p*

bo - dy must be found, at a - ny cost. To this at - tend without un - due de - lay; So set to work with

a tempo 1mo. *a tempo animato.* *p*

Tutti. CHORUS.

what dis - patch ye may! Yes, yes, we'll set to work with what dis - patch we may!

Yes, yes, we'll set to work with what dis - patch we may!

f

Hall the va - liant

Hall the va - liant

f *f* *sf*

Ped. * Ped. *

fel - low who Did this deed of der - ring - do! Ho - - - nours
 fel - low who Did this deed of der - ring - do! Ho - - - nours

f *f*

Ped. * Ped. * Ped. *

wait on such an one; By my head, 'twas
 wait on such an one; By my head, 'twas

brave - - ly done, 'twas brave - - ly done! Now, by my head, 'twas brave - ly
 brave - ly done, 'twas brave - - ly done! Now, by my head, 'twas brave - ly

done!
 done!

Ped.

No. 7.

TRIO.—(Elsie, Phoebe, & Fairfax.)

Allegretto grazioso.

PIANO.

Elsie. 2nd Verse.
If he's made the best use of his

Fairfax. 1st Verse.
A man who would woo a fair

time. . . . His twig he'll so care-ful-ly lime . . . That ev-e-ry bird Will come down at his word, What-
maid, . . . Should 'pre-n-tice him-self to the trade, . . . And stu-dy all day, In me-tho-di-cal way, How to

ev-er its plu-mage or clime. He must learn that the thrill of a touch May mean lit-tle, or no-thing, or
flat-ter, ca-jole, and per-suade. He should 'pre-n-tice himself at four-teen, And prac-tise from morn-ing to

much; It's an in-strument rare, To be han-dled with care, And ought to be treat-ed as such, ought . .
e'en; And when he's of age, If he will, I'll en-gage, He may cap-ture the heart of a queen, the heart, . .

to be treat-ed as such. It is pure-ly a mat-ter of skill, . . Which
 PHOEBE. It is pure-ly a mat-ter of skill, . . Which
 of a queen! It is pure-ly a mat-ter of skill, . . Which

all may at-tain if they will. . . But ev-e-ry Jack, He must stu-dy the knack If he wants to make sure of his
 all may at-tain if they will. . . But ev-e-ry Jack, He must stu-dy the knack If he wants to make sure of his
 all may at-tain if they will. . . But ev-e-ry Jack, He must stu-dy the knack If he wants to make sure of his
cre.

Jill! . . If he wants to make sure . . of his Jill!
 Jill! . . If he wants to make sure . . of his Jill!
 Jill! . . If he wants to make sure . . of his Jill!

1st & 2nd. 3rd.

If he's

PHOEBE.

Then a glance may be lim-id or free, It will

p *f* *p*

va-ry in might-y de-gree, From an im-pudent stare To a look of des-pair That no maid without pi-ty can

see: And a glance of des-pair is no guide— It may have its ri-di-culous wide; It may

draw you a tear Or a box on the ear; You can nev-er be sure till you've tried! Nev-

rall.

rall. *a tempo.*

er be sure till you've tried! It is pure - ly a mat - ter of

It is pure - ly a mat - ter of

It is pure - ly a mat - ter of

colla voce. *a tempo.*

Ped.

skill, . Which all may at - tain if they will, . But ev - e - ry Jack, He must stu - dy the knack If he

skill, . Which all may at - tain if they will, . But ev - e - ry Jack, He must stu - dy the knack If he

skill, . Which all may at - tain if they will, . But ev - e - ry Jack, He must stu - dy the knack If he

wants to make sure of his Jill! If he wants to make sure, . . . to make sure . . .

wants to make sure of his Jill! If he wants to make sure . . . of his Jill, But ev - 'ry

wants to make sure of his Jill! If he wants to make sure . . . of his Jill, But ev - 'ry

... of his Jill! sure ... of his Jill! If he wants to make sure of his
 Jack, Must stu-dy the knack, But ev-ry Jack, Must stu-dy the knack If he wants to make sure of his
 Jack, Must stu-dy the knack, But ev-ry Jack, Must stu-dy the knack If he wants to make sure of his

Jill! Yes, ev-e-ry Jack, Must stu-dy the knack If he wants ... to make sure of his
 Jill! Yes, ev-e-ry Jack, Must stu-dy the knack If he wants ... to make sure of his
 Jill! Yes, ev-e-ry Jack, Must stu-dy the knack If he wants ... to make sure of his

Jill!
 Jill!
 Jill!
 Jill!

No. 8.

QUARTETT.—(Elsie, Phœbe, Fairfax, & Point.)

PIANO.

Allegretto grazioso.

ELSIE. FAIRFAX.

When a woo - er Goes a - woo - ing, Naught is tru - er Than his joy. Maid - en

ELSIE.

Bold - ly blush - ing -

hush - ing All his su - ing - Bold - ly blush - ing - Brave - ly coy! Brave - ly coy! Bold - ly

Brave - ly coy!

Oh, the hap - py days of do - ing! Oh, the

PHŒBE.

Oh, the hap - py days of do - ing! Oh, the

blush . . . ing -

Oh, the hap - py days of do - ing! Oh, the

POINT.

Oh, the hap - py days of do . . . ing! Oh, the

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

sigh-ing and the su-ing! When a woo-er goes a-woo-ing, Oh, the sweets that ne-ver cloy!

Ped. *

PIECE.

When a brother leaves his sis-ter For an-o-ther, Sis-ter weeps. Tears that trickle, Tears that blis-ter-'Tis but

mick-le Sis-ter reaps! Tears that trick-le, Tears that blis-ter-'

Oh! the

POINT.

ELsie.

Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

PhEBe.

Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

FAIRFAX.

Oh, the do - ing and un - do - ing, Oh, the sigh - ing and the su - ing, When a

do - ing and un - do - - - ing, Oh, the sigh - ing and the su - ing, When a

bro - ther goes a - woo - ing, And a sob - bing sis - - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - - ter weeps!

bro - ther goes a - woo - ing, And a sob - bing sis - - - ter weeps!

When a jos - ter Is out.

wit - ted, Feel - ings fes - ter, Heart is lead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was

Oh, the do - ing and un -
 Oh, the do - ing and un -
 Oh, the do - ing and un -
 dead! Food for fish - es On - ly fit - ted, Jes - ter wish - es He was dead! . . . Oh, the do - ing and un -

do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was
 do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was
 do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was
 do - ing, Oh, the sigh - ing and the su - ing, When a jes - ter goes a - woo - ing, And he wish - es he . . . was

E

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a-

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a-

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a-

dead! Oh, the do-ing and un-do-ing, Oh, the sigh-ing and the su-ing, When a jes-ter goes a-

p *dim.*

- woo-ing, And he wish-es he... was dead, He wish-es he was dead!...

- woo-ing, And he wish-es he... was dead, He wish-es he was dead!...

- woo-ing, And he wish-es he... was dead, He wish-es he was dead!...

- woo-ing, And he wish-es he... was dead, He wish-es he was dead!...

pp

rall.

No. 9.

DUET.—(Dame Carruthers & Sergeant Mervill.)

Allegro vivace e con brio.

PIANO. *f*

DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry Flushed with cap - ture, Seeks the no - ta - ry, Joy and jol - li - ty

Then is pol - i - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture! Joy and jol - li - ty Then is pol - i - ty;

SERGEANT MERVILL.

Reigns fri - vol - i - ty! Rap - ture, rap - ture! Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

Of sat-an-i-ty, court-ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty! Dole-ful, dole-ful!

Court-ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty! Dole-ful, dole-ful! Joy-ful, joy-ful!

DAME CARBUTHERS.

When vir-gin-i-ty Seeks, all coy-ful, Man's af-fa-i-ty; Fate all-flow-er-y, Bright and bow-er-y

Is her dow-er-y! Joy-ful, joy-ful! Fate all-flow-er-y, Bright and bow-er-y Is her dow-er-y,

SERGEANT MERVILL

Joy - ful, joy - ful! Ghost - ly, ghost - ly! When man, sor - row - ful, First - ly, last - ly, Of to - mor - row full.

DAME CARRUTHERS.

Joy - ful, joy - ful!

At - ter tar - ry - ing, Yields to har - ry - ing - Goes a - mar - ry - ing, Ghost - ly, ghost - ly!

Joy - ful, joy - ful! Joy - ful, joy - ful! Joy - ful, joy - ful,

Ghost - ly, ghost - ly! Ghost - ly, ghost - ly! Ghost - ly, ghost - ly! Ghost - ly, ghost - ly,

joy - ful! Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,

ghost - ly! Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

f *dim.* *p*

Ped. *

Seeks the no-ta-ry, Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty! Rap-ture, rap-ture!

Of sat-an-i-ty, Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty! Dole-ful, dole-ful!

Joy and jol-li-ty Then is po-li-ty; Reigns fri-vol-i-ty! Rap-ture, rap-ture,

Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Rap-ture, Rap-

Dole-ful, dole-ful! Dole-ful, dole-ful! Dole-ful, Dole-

ture, rap - - - ture, rap - - - - - ture! Joy and

ful, dole - - - ful, Dole - - - - - ful! Court - ing

treis.

jol - li - ty, Then is po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - - -

pri - vi - ty, Down de - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - -

ture! . . .

ful! . . .

ff

No. 10.

FINALE ACT II,—(Tutti.)

Andante grazioso.

PIANO. *p*

Ped. * Ped. * Ped. * Ped. *

1st & 2nd SOPRANOS.

Comes the pret-ty young bride, a - blush - ing, ti - mid - ly shrink - ing—Set all thy fears a - side— cheer - i - ly, pret - ly young bride !

Brave is the youth to whom thy lot thou art will - ing - ly link - ing !

Brave is the youth to whom thy lot thou art will - ing - ly link - ing !

Ped. * Ped. *

Flow - er of va - loar is he— lov - ing as lov - ing can be !

Ped. * Ped. *

Bright-ly thy sum-mer is shin - ing, Bright-ly thy sum-mer is shin - ing, Fair as the dawn, . . . as the dawn of the

Bright-ly thy sum-mer is shin - ing, Bright-ly thy sum-mer is shin - ing, Fair as the dawn, . . . as the dawn of the

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p
day; Take him, be true to him— Ten - der . . . his

p
day; Take him, be true to him— Ten - der . . . his

Ped. *

due to him— Hon - our him, . . . hon - our him, . . . love

due to him— Hon - our him, . . . hon - our him, . . . love

cresc. *mf*
Ped. * Ped. *

TRIO. *ELSIE. mf*

and . . o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man-kind— That,

PHOEBE. *mf*

and . . o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man-kind— That,

DAME CARROTHERS.

'Tis said that joy in full per - fec - tion Comes on - ly once to wo - man-kind— That,

dimin. *pp*

Ped. *

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

o - ther times, on close in - spec - tion, Some lurking bit - ter we shall find. If this be so, and men say

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed— With

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed— With

tru - ly, My day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed— With

sempre p

hap - pi - ness is cloyed— With hap - pi - ness my soul is cloyed— This is my joy - day un - al -
 hap - pi - ness is cloyed— With hap - pi - ness her soul is cloyed— This is her joy - day un - al -
 hap - pi - ness is cloyed— With hap - pi - ness her soul is cloyed— This is her joy - day un - al -

dim. *pp*

- loyed, . . un - al - loyed, This is my joy . . day un - al - loyed !
 - loyed, un - al - loyed, This is her joy . . day un - al - loyed !
 - loyed, . . un - al - loyed, This is her joy . . day un - al - loyed !

rall. *rall.* *rall.* *CHORUS. f*

With
 Yes, yes, With

p *f*

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - - loyed !
 hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - - loyed !

Moderato marziale. *Moderato marziale.*

Solo. LIEUT.

Hold, prett-y one! I bring to thee

News— good or ill, it is for thee to say. Thy hus - band

lives— and he is free, And comes to claim his bride this ve - - ry

Un poco meno mosso e agitato. ELsie.
day! No! no! re - call those words— it can-not be!

KATE.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

PHOEBE.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

DAME CARRUTHERS.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

LIEUT., MERVILL, & WILFRED.
Come, dry these un - be - com - ing tears, Most joy - ful ti - dings greet thine ears.

CHORUS. 1st & 2nd SOPRANOS.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

TENORS & BASSES.
Oh, day of ter - - - - - ror! Oh, day of ter - - - - - ror!

Ped.

ELSIE.
Oh, Leo - - - - - nard,

KATE.
Oh, Leo - - - - - nard,

PHOEBE.
Oh, Leo - - - - - nard,

DAME C.
Who is the man who, in his pride,
LIEUT., & WILFRED.
Come, dry these un - be - coming tears, Most joy - ful tidings greet thine ears.

MERVILL.
Come, dry these un - be - coming tears, Most joy - ful tidings greet thine ears.

Day of ter - - - - - ror! day of

Day of ter - ror! day of tears! Day of ter - ror!

Ped. * *Ped.* * *Ped.* *

ELSIK.

KATE. Oh, Leo nard, come thou to my side, And claim me

PHOEBE & DAME C. Oh, come thou to her side, And claim her

LIEUT. & WIL. Oh, Leo nard, come thou to her side, And claim her

MERYLL.

The man to whom thou art al-lied Appears to claim thee as his bride, The man to whom thou art al-lied Appears to claim thee as his

The man to whom thou art al-lied Appears to claim thee as his bride, The man to whom thou art al-lied Appears to claim thee as his

ter - ror! Who is the man in his pride claims thee

day of tears! Who is the man who, in his pride claims thee

Ped. *

Ped.

as thy lov - ing bride. Day of ter - ror! day of tears!

as thy lov - ing bride. Day of ter - ror! day of tears!

as thy lov - ing bride. Day of ter - ror! day of tears!

bride, as his bride?

bride, as his bride?

(Enter FAIRFAX.)

as his bride? Day of ter - ror! day of tears!

as his bride? Day of ter - ror! day of tears!

f

Ped. *

FAIRPAX (*ternly*).

All thought of Leo-nard Mer-yll set a-side.

Thou art mine own! I claim thee as my bride.

CHORUS.

Thou art his own, a-las, he claims thee as his bride!

Thou art his own, a-las, he claims thee as his bride!

RECIT.

ELSIE.

A sup-pliant at thy feet I fall: Thine heart will yield to pi-ty's call!

FAIRPAX.

Mine is a

Andante espress. e con moto.

heart of mas-sive rock, Un-mov'd by sen-ti-men-tal shock!

CHORUS.

Thy hus-band he!

Thy hus-band he!

Andante espress. e con moto.

dim.

ELSIE. Con molto tenerezza.

Andante.

Leo-nard, my loved one— Come to me. They bear me hence a-way! . . . But

p 3 3 3 3

Ped. * Ped. * Ped. *

though they take me far from thee, My heart is thine . . . for aye! My

Ped. * Ped. * Ped. *

bruised heart, My broken heart, Is thine, my own, for aye! Is

thine, is thine, my own, is thine for

appassionato.

crec. *dim.*

Ped. * Ped. * Ped. * Ped. *

aye! Sir, I o-bey, I am thy bride; But ere the fa-tal hour I

Un poco più vivo.

f *p*

said the say That placed me in thy power, Would I had died! Sir, I o-bey! I am thy bride!

pp

Allegro vivace e con fuoco. Leo - - nard! My own!

f *FAIRFAX.*

f Ped. * Ped. *

ELSIE.

Ah! With hap - pi - ness my soul is cloyed, . .

FAIRFAX.

With hap - pi - ness my soul is cloyed, . .

Soa.

mf

Ped. *

This is our joy - day un - al - loyed! . .

CHORUS.

Yes! yes!

This is our joy - day un - al - loyed! . .

Yes! yes!

f

Soa.

With hap - pi - ness their souls are cloyed, . . This is their joy - day

With hap - pi - ness their souls are cloyed, . . This is their joy - day

un - al - loyed! . . . With hap - pi - ness their souls are cloyed, This

un - al - loyed! With hap - pi - ness their souls are cloyed, This

joy - day . . . un - al - loyed,

is their joy - day un - al - loyed, their joy - day un - al - loyed,

is their joy - day un - al - loyed, their joy - day . . . un - al - loyed,

POINT.

un - al - loyed! Oh thought - less crew! Ye

un - al - loyed!

8va.

p

RECIT. (slower.)

know not what ye do! At - tend to me, and shed a tear or two— For

A tempo vivo.

I have a song to sing, O! CHORUS. *dim.*
 Sing me your song, O!
 Sing me your song, O!

p
 Ped.

POINT.
 It is sung to the moon By a love - torn loon, Who fled from the mock - ing throng, O! It's the

* Ped. * Ped. *

song of a mer - ry - man mop - ing moun, Whose soul was sad and whose glance was glum, Who sipped no sup and who

Ped. * Ped. * Ped. * Ped. *

craved no crumb, As he sighed for the love of a la - - dye! Heigh - dy, Heigh - dy!

p
 Oo!
 Oo!
 Oo!

Ped. * Ped. *
 Ped. *

Mis - e - ry me, lack - a - day - dee! He sipped no sap and he craved no crumb, As he sighed for the love of a

Ped. * Ped. * Ped. *

ELSIE.

In - dye! I have a song to sing, O!

ff What is your song, O! *dim.*

ff What is your song, O! *dim.*

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

p

Ped. Ped. * Ped. * Ped. *

long, O! It's the song of a merry-maid, peer-ly proud, Who loved a lord, and who laughed a-loud At the

Ped. *Ped. *Ped. *Ped. *

moan of the mer-ry-man mop-ing morn, Whose soul was sad and whose glance was glum, Who sipped no sup and who

Ped. *Ped. *Ped. *Ped. *Ped. *

craved no crumb, As he sighed for the love of a la-dye! Heigh-dy! Heigh-dy!

1st Sop. with ELISE.
and Sors.
Oo!
CHORUS. TEN. & BASS.
Oo!

Ped. * Ped. Ped. * Ped. Ped. *

cres.
mis-e-ry me, lack-a-day-dee! He sipped no sup and he craved no crumb, As he sighed for the love of a

cres.

Ped. * Ped. * Ped. *

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

Oo!

Oo!

cres. sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

f TUTTIL ALL

Heigh

cres.

Heigh

dy! Heigh dy!

dy! Heigh dy!

Heigh dy! Heigh dy!

Heigh dy! Heigh dy!

Soa.

Ped.

Heigh dy! Heigh

Heigh dy! Heigh

Soa.

Ped.

dy!

dy!

End of Opera.

65,285

THE MIKADO

OR,

THE TOWN OF TITIPU.

WORDS BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

Vocal Score.....	\$1 00	Waltz (Bucalossi).....	\$ 60
Piano Score.....	75	Lancers do	60
Orchestra (Kuhe).....	75	Quadrille do	50

DOROTHY.

NEW COMEDY OPERA.

WORDS BY

B. C. STEPHENSON.

MUSIC BY

ALFRED CELLIER.

Vocal Score.....	\$1 25	Waltz.....	\$ 50
Piano Score.....	75	Lancers.....	40
Orchestra.....	60	Polka.....	50

THE SULTAN OF MOCHA.

MUSIC BY

ALFRED CELLIER.

Vocal Score.....	\$1 00	Waltz.....	\$ 60
Piano Score.....	75	Lancers.....	60
Orchestra.....	60	Quadrille.....	60

INDIANA.

OPERA COMIQUE.

WORDS BY

H. B. FARNIE.

MUSIC BY

AUDRAN.

Vocal Score.....	\$1 50	Lancers.....	\$ 60
Waltz.....	60	Polka.....	50

The Anglo-Canadian Music Publishers' Association (Limited),

13 RICHMOND STREET WEST, TORONTO.

A New and Original Opera, in Two Acts

ENTITLED

THE YEOMEN OF THE GUARD,

J. E. P. ALDOUS

MEMORANDUM LIBRARY

Conservatory of Music

954

WRITTEN BY

W. S. GILBERT.

OR

THE MERRYMAN AND HIS MAID.

COMPOSED BY

ARTHUR SULLIVAN

VOCAL SCORE, boards.....	\$1 25
“ “ paper.....	1 00
PIANO SCORE.....	75
LIBRETTO.....	25
Waltz (Bucalossi).....	60
Lancers “.....	60
Quadrille “.....	60

An Entirely Original Supernatural Opera, in Two Acts,

ENTITLED

RUDDIGORE,

—OR—

THE WITCHES' CURSE.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

VOCAL SCORE, boards.....	\$1 25
“ “ paper.....	1 00
PIANO “.....	75
LIBRETTO.....	25
Waltz.....	60
Lancers.....	60
Quadrille.....	50
Polka.....	40
Selection.....	75

The Anglo-Canadian Music Publishers' Association (Limited)

13 RICHMOND STREET WEST, TORONTO

65, 285